GDI

Hall, T. W.

Engravings.

Apr. 2-25, 1903

427

CHOICE COLLECTION

OF

ENGRAVINGS, ETCHINGS

WATER COLORS, PAINTINGS, ETC

BELONGING TO THE LATE

THOMAS WILLIAM HALL, ESQ.

OF BALTIMORE

TO BE SOLD

THURSDAY AND FRIDAY, APRIL 24 AND 25, 1902

Catalogue Compiled and Sale
Conducted by
STAN. V. HENKELS.

At the Book Auction Rooms of
DAVIS & HARVEY,
1112 Walnut St., Philadelphia, Pa

NEQUE QUÆSIVERIS EXTRA
ILLUSTRIS ET GE ÆROSUS DOMINUS
D. HIERONYMUS AN BEVERNINGK,
TEXSYNGÆ TORPARCHA, IN CONSESSU DD. ORDINUM GENERALIUM ASSESSOR,
FOEDERATI BELGII EXTRAORDINARIUS, REGIÆ GOUDANÆ EX CONSUL, LUGDI BATAVI
CURATOR, VARIIS PRO PATRIÆ SALUTE ET PACE NEGOCIATIONIBUS CONSPICUUS.
AD BATAVIAM.
Auspicis augustos nitida sub imagine vultus
Ista Reverentiæ fanxit simulacra tui.
Hæc se Te tuos inter, mea Patria, Patres
Tutante requiem qui tibi sæpe dedit.
Cujus ad eloquium totus stupuere Monarchæ,
Cujque uno tumuits tonduro nuto
Mitinem tetus Thamesis regnator aquarum:
Tetus clarisco Hamide doves, Anas
Tetus Aquigranum quique eminet alta superbus
Montibus Aurigeri Bracæ Dominique domus.
Quippe suo Batavos Pallas lætabitur omine muros,
Et quæ vicino Gloria nexa jugo
Macte pinxit A Blooteling fecit et ex cum Privilegio.
Quique sacri Senatus concordia Colonia Rheni,
Et Sodalicia tua Wetteva tuta pede
Quas tibi pro meritis referet pia Patria grates,
Magne Vir, Europæ deficientis amor;
Quamquam tecum habites, nec te quæsiveris extra,
Cum sterret titulo justa potestas comes
Quamquam malueris propriis sedere deorse
Et aliquid, cœres emeruisse tuos.
Et placem sanxisse, et consuluisse salutem
Atque orbi reduces accelerasse Deos.
Gesmon amet Mavors, et sparsa sanguine lauros,
Mars pacifico cresceis herba tibi.
Jacobus Buysschaert excudit.

No. 19—Reduced

Catalogue No. 878

THE MAGNIFICENT COLLECTION

OF

ENGRAVINGS AND ETCHINGS

Water-color and Oil Paintings, Autotypes, etc.

BELONGING TO THE ESTATE OF
THE LATE

THOMAS WILLIAM HALL, ESQ.

OF BALTIMORE

Embracing the Finest Examples, in the Choicest Possible State, of the most noted Artists of the Burin, in Line, Stipple, Mezzotint and Etching

AS WELL AS

MANY CHOICE WATER-COLOR AND OIL PAINTINGS

BY NOTED FOREIGN ARTISTS

Many of the Engravings are Handsomely Framed

TO BE SOLD

Thursday and Friday Afternoons, April 24 and 25, 1902

AT 3 O'CLOCK EACH DAY

ON EXHIBITION APRIL 22 AND 23

CATALOGUE COMPILED AND SALE
CONDUCTED BY
STAN. V. HENKELS.

AT THE BOOK AUCTION ROOMS OF
DAVIS & HARVEY,
1112 Walnut Street, Philadelphia, Pa.

NOTICE.

Bids will be executed by the Auctioneers without extra charge.

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JUN 23 1949 (Mich) New York Society Library

REMARKS.

THE late owner of the choice Collection of Engravings, Etchings and Water-color Paintings described in this Catalogue was Thomas William Hall, Esq., of Baltimore, who was well known as a prominent lawyer and journalist. He was also a member of the Board of Trustees of the Peabody Institute of Baltimore, and a recognized connoisseur of art, and an authority on engravings.

The Collection was made during the last quarter of the nineteenth century. The discriminating judgment displayed, and the excellence of the examples selected, alone attest to Mr. Hall's extraordinary good taste and knowledge of the subject. His object was not to gather together a hetrogeneous mass of prints by all engravers, but to make a representative collection of the best works of the most noted masters of the burin of all ages. A glance through the catalogue will fully attest how well he carried out his purpose—untiring in his search for, and selecting no prints but those in the finest possible state to be had, is the reason we are now able to present to the public a collection, although of not very large proportions, yet, for its size, unequalled, in the general excellence of the examples selected, by any other in the country. The water-color paintings and autotypes included in the catalogue are equally indicative of the high standard which alone received the approval of the owner.

To some of the most noted Engravings herein described we wish to draw particular attention—Bervic's Education of Achilles, *proof before letters;* Blooteling's Hieronymus van Beverningk, *first state;* Desnoyer's Napoleon le Grand, *second state*, and Belisarius, *choice artist's proof;* Drevet's (the younger) Cardinal du Bois, and Claude Drevet's Cardinal d'Auvergne, *both noted as magnificent specimens of engraved lace work;* Durer's St. Jerome in his Cell, *his masterpiece and a beautiful impression;* Edelinck's Moses with the Tablets, and Martinus Vanden Baugart; Forster's St. Cecilia with two Angels, *proof before the inscription;* Valentine Green's Miss Hunter, *proof before letters;* Longhi's Dandolo, Doge of Venice, *first state, before the border;* Mandels' La Madonna della Sedia, *a grand trial proof;* Massard's Homer, *choice open-letter proof;* Masson's Grey-Haired Man, *second state*, and Le Cadet à la Perle, *second state;* Müller's La Madonna di San Sisto, *fourth state, before the retouch*, THE MASTERPIECE OF THE NINETEENTH CENTURY; Nanteuil's Pomponne de Bellievre, *second state, and his masterpiece;* Nordheim's La Madonna di San Sisto, *proof before all letters;* Pether's The Standard Bearer, *superb brilliant proof;* Paul Pontius' Rubens, with the hat, *superb proof;* Rembrandt's The Mill, *very fine*, The Death of the Blessed Virgin, *very fine*, and Jan Asselyn, *grand impression, third state;* Richomme's Triumph of Galatea and Thetis Bearing the Weapons of Achilles, *both brilliant impressions;* Schmidt's Jewish Bride, *first state;* Strange's Henrietta Maria, Queen of England, with her children, *proof before all letters;* Toschi's Descent from the Cross, *beautiful trial proof, before cleansing the plate;* Visscher's Great Cat, *splendid impression;* Waterloo's Great Mill, *very fine;* Watson's Countess of Ossory, *one of the Windsor beauties;* Wierix's Melancholia, *very fine*, and Wille's Louis Phelypeaux, *brilliant impression.*

Of Etchings, of the modern school, some of the most notable are, Bartley's Henry Irving and Ellen Terry, *remarque proof, signed;* Brunet-Debaines' Chill October, *artist's proof, signed;* Flameng's Christ Appearing in a Vision to Boers, *artist's proof, signed;* Gilbert's Foraging Party, and On the Alert, *both artist's remarqe proofs, signed;* Gravesande's Au bord du Gein, *artist's proof on vellum, and one of the most perfect etchings of the modern school;* Seymour Haden's Sunset in Ireland and Fulham on the Thames, *both artist's proofs, signed;* Haig's Series of Etchings of Westminster Abbey and Spanish Churches, *all artist's proofs, signed;* Frederick Jacque's Le Retour, *artist's remarque proof, signed;* Jacquet's Cavalry Charge and "1814," *both artist's proofs, signed;* Law's Hawthorndon and Windsor Castle, *both artist's proofs, signed;* L'Hermite's Rouen Cathedral, *artist's proof, signed;* Manfeldt's Heidelberg Castle Court, and Rathaus at Cologne, *both open-letter proofs;* Mathey's Last Night of the Condemned, *artist's remarque proof, signed;* Meryon's La Morgue, *very fine;* Miclatz's Fishing Boat, Morning Star, *artist's remarque proof;* Murray's Shakespear's Tomb, *artist's remarque proof;* Palmer's Early Ploughman, *proof;* Rajon's Cardinal Newman, *artist's proof, signed;* Teyssonnières' Return from Fishing, *artist's remarque proof, signed;* Tissot's The Captain's Daughter, *artist's proof, signed;* Waltner's The Philospher, Rembrandt and Lady Camden, *all artist's proofs, signed;* and Whistler's Black Lion Wharf, The Limebuners and The Litte Mast, *all fine proofs.*

Although having specially noticed quite a number of the etchings and engravings, we have, for fear of tiring our reader, refrained mentioning many others equally fine, but a glance at the names of artists mentioned in this catalogue, on the page opposite, will convey an idea of the great importance and excellence of the collection.

The exhibition will be made in our spacious Art Gallery on Monday and Tuesday, April 21st and 22d, where I will have the pleasure of conducting the sale.

STAN V. HENKELS.

N. B.—Many of the engravings have been appropriately framed, as likewise the water-color and oil paintings.

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No. 59—Reduced

CATALOGUE.

ALDEGREVER (HENRY)

One of the "Little Masters." 1502–1562. Engraver. German.
(His plates are finished with great precision and delicacy in the style of Durer.)

1 Adam. 1529. Small. Bartsch, 9

2 Eve. 1529. Small. Bartsch, 10

ANDERLONI (PIETRO)

1784–1840. Engraver. German.

3 The Judgment of Solomon. After Raphael. *Line. Open-letter proof. Fourth state.* Andresen, 3. Apell, 2. Folio. Framed and glazed

AUDRAN (BENOIT)

1661–1721. Engraver. French.

4 Jean Baptiste Colbert. After C. La Fevre. *Line.* Oval. Brilliant early impression. Folio

BALECHOU (JOHN JAMES)

1715–1764. Engraver. French.

5 Sainte Geneuieve, Patrone de Paris. After C. Vanloo. *Line.* Folio. *Third state, before the horizontal lines in title.* Andresen, 1. Very rare

BANKEL (JOHANNES)

1837—— Engraver. German.

6 Castor and Pollux Carrying off Phœbe and Elaira, Daughter of Leucippus. After Peter Paul Rubens. *Line. India proof before all letters.* Folio

BARTOLOZZI (FRANCESCO)

1730–1813. Engraver. Italian.

7 Oliver Cromwell. Portrait. After R. Walker. *Open-letter proof. Stipple.* Published, 1802. Fine. Framed and glazed

8 Rachel Hiding the Idols of Laban. After Cortona. *Line, in brown.* Folio. Andresen, 2

9 The Earl of Mansfield, in robes of office. After Sir Joshua Reynolds. *Line and stipple.* Published, 1786. Fine impression

10 Three Heads. After Cipriani. In red. Folio

BARTLEY (HENRY W.)

Etcher and Engraver. English.

11 Henry Irving and Ellen Terry, as Mephistopheles and Margaret. *Mezzotint. Japan paper remarque proof. Signed.* Folio

BAUSE (JOHN FREDERICK)

1738–1814. Engraver. German.

12 Peter the Great. Portrait. After S. Le Roy. *Line.* Folio. *Proof before all letters and border.* Andresen, 11. Apell, 66. K., 119.

BEAUVARLET (JAMES FIRMIN)

1733–1797. Engraver. French.

13 The Marquis de Pombal. Seated on a terrace overlooking the harbor of Lisbon. Portrait. After J. Vernet and L. M. Vanloo. *Line.* Large folio. *Proof before all letters.* Only fifty impressions taken. Very rare. Andresen, 18. Apell, 44

BEHAM (HANS SEBALD)

One of the "Little Masters." 1500 ——. Engraver. German.

14 Adam and Eve. 1543. Very fine and rare. Small. Bartsch, 6

BERGHEM (NICHOLAS)

1624–1683. Etcher. Dutch.

15 Crossing the Brook. *Third state.* 4to. Bartsch, 12

BERVIC (CHARLES CLEMENT)

1756–1822. Engraver. French.

16 The Education of Achilles. After J. B. Reynault. Very fine and rare. *Proof before all letters. First state.* Andresen, 3; Apell, 2

17 Elènvement de Dejanire. After Guido Reni. *Third state, before the inscription. Line.* Folio. Andresen, 3; Apell, 2. Framed and glazed

BLANCHARD (AUGUSTE THOMAS MARIE)

1819 ——. Engraver. French.

18 The Descent from the Cross. After Peter Paul Rubens. *Line. Remarque proof. Eleventh impression.* Apell, 2. Framed and glazed

BLOOTELING (ABRAHAM)

1634–1685. Engraver and Etcher. Dutch. (One of the earliest mezzotint engravers.)

19 Hieronymus van Beverningk, Ambassador to London. Portrait. After Maes. *Mezzotint. First state, before the letters.* Folio. Very fine. Brilliant impression. Andresen, 12

See reduced Facsimile.

20 A. Bidloo, surgeon. Portrait. After Maes. *Line. First state, before all letters.* Very fine. Folio. Andresen 1. *From the Didot Collection*

21 Cornelius de Wit, brother of the Grand Pensionary of Holland. Portrait. After de Bane. *Mezzotint.* Brilliant impression. Folio

22 John de Wit, Grand Pensionary of Holland. Portrait. After de Bane. *Mezzotint.* Brilliant impression. Folio

23 Michael Adriaensz Ruyter, Admiral. Portrait. *Etching.* Brilliant impression. Very fine. Folio

ADRIENNE LE COUVREUR
Morte a Paris le 20 Mars âgée de trente sept ans.
C'est peu de voir icy pour attendrir vos coeurs,
Les cendres de Pompée & Corneille en pleurs,
Reconnoissez, pleurez cette Actrice admirable
Qui n'eut point de model & fut inimitable . . .

No. 71—Reduced

BOCKMAN (G)

Eighteenth Century. Engraver. English.

24 The Right Honorable Sir Thomas Reeve, Lord Chief Justice of the Court of Common Pleas. Portrait. After Amiconi. *Mezzotint.* Folio. Fine impression. Very rare

BOLSWERT (SHELTIUS A)

1586 ——. Engraver. Flemish.

25 Haymakers Returning from the Field. After Peter Paul Rubens. *Line.* Folio. Fine

BOSSE (ABRAHAM)

1603–1676. Engraver. French.

26 Printing from Copperplate. *Line.* Andresen 11 (4)

DE BOISSIEU (JEAN JACQUES)

1736–1810. Painter and Etcher. French.

27 St. Jerome. *Etching.* Folio. Framed and glazed. Andresen, 1

28 A View near Tivoli, with a man and a woman mounted on a mule, driving cattle through a rivulet. *Etching.* Folio. Framed and glazed. Andresen, 17

29 Wood Gatherers Pulling Down an Old Tree. *Etching.* Folio. Framed and glazed. Andresen, 16

BUCHOT (FELIX)

Etcher. French.

30 Landing at Trouville, 1877. *Before the inscription.* Folio. K., 127

31 La Fête Nationale du 30 Juin, au Boulevard Clichy, 1878. Folio

32 A la Place Breda, 1879. Folio

33 A la Place Pigalle, 1878. Folio. With artist's seal in red

34 Debarquement en Angleterre, 1879. Folio. With artist's seal in red

35 Les Petites Chaumières. With artist's seal in red

36 Banks of River Medway, near Rochester. Folio. With artist's seal in red

CANTARINI (SIMONE)

1612–1648. Etcher. Italian.

37 The Repose in Egypt. Falsely marked G. Renus, in, & fec. *Etching.* 4to. Bartsch 3. Fine

CARONNI (PAOLO)

1779–1842. Engraver. Italian.

38 Raphael Morghen. Portrait. *Line. Proof before all letters.* Folio. Andresen, 14

CARPIONI (GIULIO)

1611–1674. Etcher. Italian.

39 Holy Family. *Etching.* Folio. Second state. Andresen, 14; Bartsch, 8

CARACCI (AGOSTINO)

1558–1601. Engraver. Italian.

40 Titian. Portrait. Folio. Second state. Andresen, 20; Bartsch, 154

41 Pan Overcome by Love. 1577. *Etching.* Bartsch, 116

CHAUVEL (THEOPHILE NARCISSE)

1831 ——. Etcher. French.

42 L'Etang. After Corot. *Etching.* Folio. Fine

CORBUTT (CHARLES)

1736 ——. Engraver. English.

43 Jean Jacques Rousseau. Portrait. After A. Ramsay. *Mezzotint.* Brilliant impression. Folio. Andresen, 3. One of his masterpieces

CLAESSENS (LAMBERTUS ANTONIUS)

1764–1834.

44 La Femme Hydropique. After Gerard Dow. *Line.* Folio. Brilliant impression. Andresen, 6 ; Apell, 7

COUWENBERG (HENRIK WILHELM)

1814–1845. Engraver. Dutch.

45 La Menagère Hollandaise. After Gérard Dow. (Drawn by Couwenberg and finished by J. W. Kaiser.) *Line.* Folio. Andresen, 1 ; Apell, 2. Framed and glazed

DALEN (CORNELIUS VAN)

1620 ——. Engraver. Flemish.

46 CHARLES II. of England, in armor. After P. Nason. *Line. Proof before all letters.* Very fine and rare. Andresen, 12

DANGUIN (JEAN BAPTISTE)

1823 ——. Engraver. French.

47 Portrait of a Lady. After Rembrandt. *Line. Artist's proof.* Presentation copy. "Offert à M. Reiset, Directeur des Musées, l'hommage de l'Auteur, Danguin." Folio. Apell, 6. Framed and glazed.

DAULLE (JEAN)

1709–1763. Engraver. French.

48 Mlle. Pelissier, as Flora (of the Theatre Francaise). After H. Drouaise. Choice early impression. *Line.* Folio. Andresen, 25

DEBAINES (ALFRED LOUIS BRUNET-)

1845. Etcher. French. (One of the most noted of modern French etchers.)

49 The Valley Farm. After Constable. *Choice open-letter proof.* Folio. Framed and glazed

50 Chill October. After Millais. *Artist's proof, signed by both painter and etcher.* Folio. Framed and glazed

51 At Eventide there shall be Light. After B. W. Leader. *Artist's proof, signed by both painter and etcher.* Folio. Framed and glazed

52 The Burial of Wilkie. After J. M. W. Turner. *Artist's proof, signed. Second state.* Of which only one hundred and fifty were printed. Folio.

53 Thatched Cottage. After Corot. *Small but beautiful etching, on parchment*

54 The Heath. After Corot. *Small but beautiful etching on parchment*

No. 72—Reduced

55 Rouen Cathedral (South Portal). *Artist's proof.* Inscribed "à Mr. Max Lalanne, son élève, Brunet-Debaines. Folio

56 On the Strand, London. *Artist's proof, signed.* Folio

DESNOYERS (A. G. L. BOUCHER)

1779–1857. Engraver. French. (One of the most eminent engravers of his time.)

57 La Vierge de la Maison D'Albe. After Raphael. *Line.* Choice copy. *Second state.* With monogram stamp of the engraver. Folio. Andresen, 9; Apell, 9

58 Napoleon the Great, in coronation robes. After F. Gérard. *Line.* Magnificent copy. *Second state.* With stamp of Imperial eagle. Folio. Andresen, 28; Apell, 40. Framed and glazed
One of the most noted prints of the Nineteenth Century.

59 Belisarius. After F. Gérard. *Choice artist's proof.* "Epreuve de Choix. B. Desnoyers." With stamp. *Line.* Folio. Andresen, 22; Apell, 25
One of the most sought after engravings, and a magnificent copy. See Reduced Facsimile.

60 Charles Maurice de Talleyrand. Portrait. After F. Gérard. *Line.* Folio. Andresen, 29; Apell, 44

DICKSEE (HERBERT)

Etcher. English.

61 Roused. (Lion and lioness in a cave.) *Artist's proof, signed.* Folio.

DIETRICH (CHRISTIAN WILLIAM ERNEST)

1712–1774. Etcher. German.

62 Nymphs Bathing in a Grotto. 1741. Beautiful specimen. *First state.* Folio. Andresen, 34; Linck, 136

63 The Vender of Rat-Poison. 1757. Very fine. 8vo. Andresen, 25; Linck, 70

DIXON (JOHN)

1740–1780. Engraver. English.

64 Betty. Young girl with a basket of fruit. After Falconet. *Mezzotint. Proof before all letters.* Folio. Very fine. Andresen, 6

DREVET (PIERRE, THE ELDER)

1664–1739.

65 Alexandre de Bourbon, Comte de Toulouse, with the Glove. After H. Rigaud. *Line.* Brilliant impression. Folio. Andresen, 16

66 Alexandre de Bourbon, Comte de Toulouse, without the Glove. After H. Rigaud. *Line.* Brilliant impression. Folio. Andresen, 17

67 René Francois de Beauvau, Archbishop of Narbonne. After H. Rigaud. *Line.* Beautiful impression. *Early state.* Folio. Andresen, 19
Noted for the beautiful engraving of lacework.

68 Pierre Gillet, with Gray Hair. After H. Rigaud. *Line.* Fine impression. *First state.* Folio

69 Mary de Neufchatel, Duchess de Nemours. After H. Rigaud. *Line.* Fine early impression. Folio. Andresen, 29

70 Louis Hector, Duc de Villars, in armor. After H. Rigaud. *Line.* Fine copy. *Second state.* Folio. Andresen, 11

DREVET (PETER, THE YOUNGER)

1697–1739. Engraver. French.

71 Adrienne le Couvreur, in the Character of Cornelia. After Charles Coypel. *Line.* Superb impression of the second state, before the "e" in "modele." Extremely rare. Folio. Andresen, 23
SEE REDUCED FACSIMILE.

72 Guillaume, Cardinal du Bois, Archbishop of Cambray. After H. Rigaud. *Line.* Magnificent brilliant impression. Folio. Andresen, 12
Considered his masterpiece, and affording one of the most beautiful examples to be had of engraving of Fur and Lace.
SEE REDUCED FACSIMILE.

73 Samuel Bernard, Conseiller d'Estat. After H. Rigaud. *Line.* Fine. Folio. Andresen, 10

DREVET (CLAUDE)

1710–1768. Engraver. French.

74 Henry Oswald, Cardinal d'Auvergne. After H. Rigaud. Magnificent specimen of lace work. Brilliant impression, *Line.* Folio. Andresen, 2

DÜRER (ALBRECHT)

1471–1528. Engraver and Etcher. (Founder of the German School.)

PASSION SERIES

75 The Man of Sorrows. Very fine. Bartsch, 3. Andresen, 3

76 Christ Praying Upon the Mount of Olives. Very fine. Bartsch, 4; Andresen, 3

77 Christ Siezed by the Jews. Very fine. Bartsch, 5; Andresen, 3

78 Christ Before Caiaphas. Very fine. Bartsch, 6; Andresen, 3

79 The Scourging of Christ. Very fine. Bartsch, 8; Andresen, 3

80 Christ Crowned with Thorns. Very fine. Bartsch, 9; Andresen, 3

81 Pilate Washing his Hands. Very fine. Bartsch, 11; Andresen, 3

82 The Bearing of the Cross. Bartsch, 12; Andresen, 3

83 The Bearing of the Cross. Very fine. Bartsch, 12; Andresen, 3

84 The Crucifixion. Very fine. Bartsch, 13; Andresen, 3

85 The Descent from the Cross. Very fine. Bartsch, 14; Andresen, 3

86 The Entombment of Christ. Very fine. Bartsch, 15; Andresen, 3

87 The Resurrection. Very fine. Bartsch, 17; Andresen, 3

88 The Prodigal Son. Very fine. Bartsch, 28; Andresen, 10

89 St. Jerome in his Cell. 1514 Magnificent impression. Bartsch, 60; Andresen, 22
May well be considered Durer's masterpiece. Bryan says it would be difficult to select a more perfect specimen of executive excellence than this print.
SEE REDUCED FACSIMILE.

90 Idleness: or the Dream. Bartsch, 76

91 Les Offres d'Amour. Bartsch. 93

92 The Cavalier and the Lady. Fine. Bartsch, 94

93 The Great Horse. Very fine. Bartsch, 97

94 Christ Presented to the People by Pilate. (Great Passion Series.) *Woodcut.* Bartsch, 9. Andresen, 40

95 The Angel Appearing to St. Joachin. (Life of the Virgin Series.) *Woodcut.* Bartsch, 78. Andresen, 44

96 The Circumcision. (Life of the Virgin Series), with Latin text. *Woodcut.* Bartsch, 86. Andresen, 44

97 Hercules. *Woodcut.* Bartsch, 127. (From the Haussmann Collection.)

98 The Warrior on Horseback followed by a Halberdier. *Woodcut.* Bartsch, 131

No. 89—Reduced

DUPONT (LOUIS PIERRE HENRIQUEL)

1797 ——. Engraver. French.

99 Lord Stafford, on his way to the Scaffold, receiving the Blessing of Archbishop Laud. After Paul De la Roche. *Open-letter proof. Line.* Andresen, 10; April 9

DUSART (CORNELIUS)

1665–1704. Etcher. Dutch.

100 The Great Village Festival. *Etching.* Beautiful copy of the first state. Folio. Very rare. Andresen, 9

VAN DYKE (ANTONIO)

1599–1641. Painter and Etcher. Dutch.

101 Johannes Snellinx, Artist. Portrait. *Etched. Fifth state.* Folio. Andresen, 14; Weber, 10

102 Antonius Cornelissen. Portrait. *Etched. Second state.* Rare. Andresen, 5; Weber, 3

103 Johannes Breughel, Artist. Portrait. *Etched. Fifth state.* Very rare. Andresen, 3; Weber, 1

104 Adam van Noort, Artist. Portrait. *Etched. Fifth state.* Andresen, 12; Weber, 8

105 Justus Suttermans, Artist. Portrait. *Etched.* Andresen, 17; Weber, 12

EARLOM (RICHARD)

1726–1822. Engraver and Etcher. English.

106 Flower Piece. After Van Huysum. *Mezzotint.* Brilliant impression. Folio. Andresen, 41. Framed and glazed

EDELINCK (GERARD)

1627–1707. Engraver. French. (One of the greatest of line engravers.)

107 Moses. Half length, holding the tables of the law. After P. de Champagne. Engraved conjointly with Nantueil. *Line.* Folio. Andresen, 1

108 Philip de Champagne. Portrait. After P. de Champagne. *Line.* Folio. Brilliant impression. *Second state.* Rare. Andresen, 18; R. D., 164
See reduced Facsimile.

109 Martinus Vanden Baugart. Portrait. After H. Rigaud. Magnificent, velvety impression. *Line.* Folio. Andresen, 20; R. D., 162
See reduced Facsimile.

110 Nathanael Dilgerus, Pastor in Danzig. Portrait. *Line.* Fine impression. Rare. Andresen, 21; R. D., 185

111 Antoine Arnauld. Portrait. After P. de Champagne. *First state, before Chereau's address. Line.* Folio. R. D., 140

VAN ELTEN (KRUSEMAN)

1829 —— Etcher. American.

112 A Gust of Wind. Scene near New Milford, Conn. *Etching.* Folio. *Proof before letters*

FARRER (HENRY)

1843–1891. Etcher. American.

113 The Night Serene and Still. *Etching.* Folio. *Proof before letters*

FELSING (GEO. JACOB)

1802 —— Engraver. German.

114 Salvater Mundi. After Leonardo da Vinci. *Line. Remarque proof. White fringe on collar. Signed.* Andresen, 19; Apell, 6

FERRIS (STEPHEN J)

Etcher. American.

115 Fortuny Dead. *Etching. Artist's proof, signed.* No. 13 of only sixty impressions. Folio

116 The Mandolin Player. After Fortuny. *Etching. India proof.* Folio

FICQUET (ÉTIENNE)

1719–1794. Engraver. French.

117 Mme. de Maintenon. Portrait. After Mignard. *Line. Second state.* Folio. Andresen, 11

FLAMENG (LEOPOLD)

1831 —— Etcher. French.

118 Professor Huxley. Portrait. After Sir J. Collier. *Etching. Artist's remarque proof. Signed by both painter and etcher.* Folio. Framed and glazed

119 Christ Appearing in a Vision to Boers Drinking in a Tavern. *Artist's proof, signed.* 1861. Large folio

FORSTER (FRANCOIS)

1730 —— Engraver. French.

120 La Vierge, au bas-relief. After Leonardo da Vinci. *Line. Choice proof before the inscription.* With Forster's stamp. Impression No. 101. Very rare. Andresen, 2; Apell, 1. Large folio

121 St. Cecilia with two Angels. After Paul de la Roche. *Proof before the inscription. Line.* Large folio. Andresen, 6; Apell, 8

122 Aurora and Cephalus. After P. Guerin. *Choice open-letter proof. Line.* Large folio. Andresen, 10; Apell, 9

123 Titan's Mistress. After Titan. With address of Artaria and Fontaine. Superb old impression. *Line.* Folio. Andresen, 15; Apell, 18

124 The Duke of Wellington. Full length, in uniform. Portrait. After F. Gérard. *Line.* Brilliant impression. Folio. Andresen, 20; Apell, 28

FORTUNY (MARIANO)

1836–1874. Etcher. Spanish.

125 Arab Watching the Body of his Dead Friend. *Etching. Proof before letters.* Rome, 1866. Folio. Rare

FRANCOIS (ALPHONSE)

1811 ——. Engraver. French.

126 Marie Antoinette Leaving the Tribunal. After Paul de la Roche. *Line. Superb proof, before all letters, on India paper. First state.* Andresen, 5; April 7. Folio. Framed and glazed

127 The Birth of Venus. After A. Cabanel. *Line. Artist's proof on India paper, signed.* Folio

Philippus de Champaigne Bruxellensis Pictor Regius, et Regiæ Pictorum Academiæ Rector
Eximiæ hujus artis excellentiâ, et christianâ pietate eque insignis —

No. 108—Reduced

FREIDHOFF (JOHANN JOSEPH)

1768–1813. Engraver. German.

128 Joseph and Potiphar's Wife. After C. Cignani. *Mezzotint.* Rich and brilliant impression. Folio. Andresen, 1

GAILLARD (CLAUDE FERDINAND)

1789–1863. Engraver. Frnch.

129 Œdipus. After Ingres. *Artist's proof. Signed by painter and engraver.* Folio. Andresen, 4

130 St. George and the Dragon. After Raphael. *Choice artist's proof on India paper, signed.* Very fine. Folio
Gaillard's last plate.

131 L'Homme à L'Oeillet. After Van Eyck. *India proof.* Folio. Andresen, 6

GARAVAGLIA (GIOVITA)

1790–1835. Engraver. Italian.

132 Giovanni Boccaccio. Portrait. After Longhi. *Line. Proof before letters, with engraver's stamp.* Folio. Andresen, 14; Apell, 14

GELEE (CLAUDE [LORRAIN])

1600–1682. Painter and Etcher. French.

133 The Wooden Bridge. *Etching. Third state.* (No. 10 on margin.) 4to. Andresen, 14; Apell, 14

GELÉE (FRANCOIS ANTOINE)

1796–1860. Engraver. French.

134 Daphne and Chloe. After L. Hersent. *Line. Magnificent artist's proof.* 1824. *First state.* From the Louvre collection. Folio. Andresen, 2; Apell, 4

GILBERT (ACHILLE)

1828 ——. Etcher. French.

135 Foraging Party (Boars in a Wood). After Rosa Bonheur. *Etching. Artist's remarque proof (head of etcher). Signed by painter and etcher.* Large folio. Framed and glazed

136 On the Alert. (Stag in a Wood.) After Rosa Bonheur. *Artist's remarque proof. Head of Bonheur. Signed by both painter and etcher.* Large folio. Framed and glazed
A magnificent pair of etchings.

137 The Young Prince. (Head of lion, full face.) After Rosa Bonheur. *Artist's proof. Signed by painter and etcher.* "Épreuve d'art avant la remarque. A. Gilbert"

GOLTZIUS (HENDRIK)

1558–1616. Engraver. Dutch.

138 The Murder of the Innocents. C. Visscher exc. *First state, before J. C. Visscher's address.* Very fine and rare. *Line.* Large folio. Andresen, 8; Bartsch, 8
The plate was not finished.

139 The Great Dog of Goltzius with the Son of the Painter Frisius. *Line.* Splendid early impression. From the Baron Liphart Collection. Very rare. Andresen, 32; Bartsch, 179

140 Johannes Zurenus. Portrait. Fine and rare. *Line.* Andresen, 31; Bartsch, 189

141 Catherine Deker. Portrait. Fine and rare. From the Marietta Collection, 1670. Bartsch, 210

GOYA (FRANCESCO)

1746–1848. Etcher. Spanish.

142 D. Gaspar de Guzman, Conde de Olivares on horseback. Portrait. After Velasquez. *Etching.* Andresen, 11

VAN GARVESANDE (CHARLES STORM)

1841. Etcher. Dutch.

143 Au bord du Gein, près d'Abcoude. *Artist's proof on vellum, signed.* Hammerton, 135
Of this beautiful etching Hammerton says: "This is one of the most perfect etchings produced by the modern schools; so perfect indeed, that if I were restricted to the possession of six modern etchings, this should be one of them. The material is nothing but a river shore, with a few trees and bushes, and a windmill. The sky and the water are both great tranquil spaces of white paper, etc. This etching is indeed a perfect model for three great qualities, whose union is rare indeed. It is both very tender and very strong, and at the same time very reserved in the best and wisest way."

144 Village of Zandvoort. *Artist's proof, signed. On Holland paper.* Folio. Very fine.

GREEN (VALENTINE)

One of the most noted Mezzotint Engravers. 1739–1831. Engraver. English.

145 Miss Hunter. Portrait. After E. F. Calbe. *Mezzotint.* Superb impression. *First state, before letters.* Folio. Very rare.
SEE FACSIMILE.

VAN GUNST (PETER)

1667–1724. Engraver. Dutch.

146 John Churchill, Duke of Marlborough. Portrait. After Sir G. Kneller. *Line.* Brilliant impression. Folio. Andresen, 8

GUTTENBERG (CARL)

1743–1792. Engraver. German.

147 John Paul Jones. Half length, on board a man-of-war in action. After a drawing by C. J. Notté. *Line. First state.* Folio. Andresen, 8. Very rare

HADEN (FRANCIS SEYMOUR)

1818 ——. Etcher. English.

148 Sunset in Ireland. 1863. *Superb artist's proof, signed.* Folio. Very rare
A magnificent work of art.
In reference to this etching, Messrs. Frederick Keppel & Co. say, "About the Haden 'Sunset in Ireland,' we beg to assure you that it is a unique state, simply a trial taken before the plate was finished, or rather before it reached the condition in which it was published. There were other trials taken, with more or less work, but they are described in Drake's Catalogue. This proof escaped Mr. Haden's notice when he was supplying information for that book."

149 Fulham on the Thames. *Superb artist's proof, signed.* Folio. Very rare

No. 109—Reduced

HAID (JOHN GOTTFRIED)

1710–1776. Engraver. German.

150 Right Honorable Charles Pratt, Baron Camden, Lord High Chancellor of Great Britain. After Sir Joshua Reynolds. *Mezzotint.* Beautiful impression. Folio. Very rare and fine

HAIG (AXEL H.)

1835 —— Etcher. Swedish. (The most noted etcher of architectural subjects of the day.)

151 Westminster Abbey. View from St. Edmund's Chapel. *Artist's proof, signed.* Large folio. Framed and glazed

152 Westminster Abbey. Entrance to Poet's Corner. *Artist's proof, signed.* Folio

153 Westminster Abbey. North Chancel Aisle. *Artist's proof, signed.* Large folio. Framed and glazed

154 Westminster Abbey. A Dark Corner, Entrance to S. Aisle of Henry VIII's Chapel. *Artist's proof, signed.* Folio

155 Westminster Abbey. Poet's Corner. *Artist's proof, signed.* Folio

156 Westminster Abbey. View of the Chancel from the South Transept. *Artist's proof, signed.* Folio

157 Westminster Abbey. The Cloisters. *Artist's proof, signed.* Folio

158 Mont St. Michel. *Artist's proof, signed.* Large folio. Framed and glazed

159 Seville Cathedral—La Giralda. *Artist's proof, signed.* Large folio. Framed and gla d

160 Gate of Seville Cathedral. *Artist's proof, signed.* Large folio. Framed and glazed

161 Alcazar at Segovia. *Artist's proof, signed.* Large folio

162 Magdalen College, Oxford, *Artist's proof, signed.* Large folio

163 South Aisle, Chapel Royal, Holyrood. *Artist's proof, signed.* Folio

164 Cathedral of Upsala. *Artist's proof, signed.* Large folio. Framed and glazed

165 Interior of the Cathedral of Upsala. *Artist's proof, signed.* Large folio

166 Pulpit at Verona. *Artist's proof, signed.* Large folio

167 Moorish Archway, Toledo. *Artist's proof, signed.* Folio

168 In the Arab Quarter, Cairo. *Artist's proof, signed.* Large folio

169 The Lace Makers of Mechlin (Flemish lace makers). *Artist's proof, signed.* Folio

170 In Rhineland. *Artist's proof, signed.* Folio

171 Waiting for the Ferry. Lübeck. *Artist's proof, signed.* Large folio

172 The Sailor's Guild. Lübeck. *Artist's proof, signed.* Large folio

HALPIN (F)

Etcher. American.

173 Oliver Wolcott. After Earle, in 1782. Mixed. 4to

174 Frederick Wolcott. After Waldo, in 1835. Mixed. 4to.

HECHT (W)

Nineteenth Century. Etcher. German.

175 Altar Piece in Church in Kärnthen. After Jan. Schoreel. *India proof etching.* Large folio.

HERKOMER (HERBERT)

1849 —— Etcher. English.

176 Henry M. Stanley. Portrait. *Artist's proof, signed.* Folio

HODGETTS (THOMAS)

Engraver. English.

177 Horatio, Lord Viscount Nelson, K. B., Duke of Bronte. After Sir Wm. Beechey. *Mezzotint. Open-letter proof.* Folio.

HOLL (WM)

1845 —— Engraver. English.

178 Lloyd, Lord Kenyon. Lord Chief Justice of England. Portrait, in robes of office. After G. Romney. *Stipple.* Brilliant impression. Large folio. Very rare.

HOLLAR (WENCESLAUS)

1607–1677. Etcher and Engraver. English.

179 A Muff. *Etching.* 1647. Parthey, 1951

180 Pietro Aretino. In profile. Portrait. After Titan. *Etching. Early state.* 4to. Andresen, 26; Parthey, 1346

181 Pietro Aretino. Full face. Portrait. After Titan. *Etching.* 4to. Parthey, 1348

182 Thomas Howard. Earl of Arundel. In armor, by the column. After Van Dyke. *Etching. First state.* Very rare. 4to. Andresen, 27; Parthey, 1353

183 Proclamation of the Treaty of Peace between Spain and the Netherlands, before the Town Hall, Antwerp, 1648. *Line.* Folio. Andresen, 15; Parthey, 561

HOUBRAKEN (JACOB)

1698–1780. Etcher and Engraver. Dutch.

184 Cornelius Eversdyk. Portrait. After W. Eversdyk. From the W. Drugulen Collection, Leipzig. *Line.* Brilliant impression. Folio

In Holland they claim that this portrait is as fine as Nantueil's "Pompone."

185 Duke of Marlborough, Prince Eugene, and Prince of Orange. Three portraits in ovals on one sheet, surrounded by emblems of war. *Line. Fine proof before all letters.* Very rare. Folio

HOOVENDEN (THOMAS)

Etcher. American.

186 A Morning Shave. *Artist's remarque proof, on Japan paper, signed.* Folio

JACQUE (CHARLES)

1813 ——. Painter and Etcher. French.

187 Early Ploughman with Horses. *Proof, before letters, on India paper.* Folio

JACQUE (FREDERICK)

1859 ——. Etcher. French.

188 Le Retour (Sheep piece, Evening). After C. Jacque. *Artist's remarque proof, signed by painter and etcher.* "Pour me rappeler à son bon Souvenir. F. Jacque." Large folio. Framed and glazed

No. 145—Reduced

JACQUET (JULES)

1841 ——. Etcher. French.

189 Cavalry Charge. Battle of Friedland. 1807. After Meissonier. *Artist's proof, on Japan paper, signed by painter and etcher.* Large folio. Rare

190 "1814." After Meissonier. *Artist's proof, signed.* Large folio. Framed and glazed Rare

JESI (SAMUELE)

1789–1853. Engraver Italian.

191 Pope Leo X, with the Cardinals de Medici and de Rossi. Portraits. After Raphael. *Line. Choice remarque proof, with white cuff buttons.* Large folio. Andresen, 8. Framed and glazed

DE JODE (PETER, THE YOUNGER)

1606–1660. Engraver. Dutch.

192 Charles I. of England. In Armor. After Van Dyke. *Line.* Superb impression. Folio. Very rare

DE JODE (PETER, THE ELDER)

1570–1634. Engraver. Dutch.

193 L'Espagne. *Line.* Fine impression. Very rare

KOEPPING (C.)

1848 ——. Etcher. German.

194 Munkacsy and his Wife in his Studio. After Munkacsy. *Artist's remarque proof, on parchment, signed by painter and etcher.* Rare and fine.

195 Andreas Hofer. After Munkacsy. *Artist's remarque proof, signed by painter and etcher.* Fine and rare. Framed and glazed

KRATKE (L.)

Nineteenth Century. Etcher. French.

196 The Arquebusier. After Fortuny. *Artist's remarque proof, on parchment, signed.* Folio. Very fine.

KRUG (LUCAS)

1535 ——. Engraver. German.

197 The Adoration of the Magi. In the style of Lucas of Leyden, 1516. Extremely rare. Andresen, 2; Apell, 2

LAMOTTE (ALPHONSE)

1844 —— Engraver. French.

198 La Source. After E. Munier. *Line. Artist's proof, on India paper, signed by painter and engraver.* Large folio

199 A Daughter of Eve. After Falero. *Line. Artist's remarque proof, on Japan paper, signed.* Folio

LALANNE (MAXIME)

1827 —— Etcher. French.

200 View of Haarlem. *Etching*. *Proof before letters.* Folio

LAW (DAVID)

1831 —— Etcher. English.

201 View of Hawthorndon. *Artist's proof, on Japan paper, signed.* Folio. Very fine

202 View of Windsor Castle. *Artist's proof, on Japan paper, signed.* Large folio. Very fine

203 Whitby by Moonlight. *Artist's proof, signed.* Folio. Framed and glazed

204 Ellen's Isle. *Artist's remarque proof, signed.* Folio. Framed and glazed

LE BEAU (PIERRE ADRIEN)

1744 —— Engraver. French.

205 Benjamin Franklin. After Desrayes. With Lavater's autograph characterization. *Line.* 8vo. Rare

LE COUTEUX (LIONEL)

1847 —— Etcher. French.

206 Marshal Prim. On horseback. Portrait. After H. Regnault. *Artist's proof, signed.* Folio

L'HERMITE (LOUIS)

Etcher. French.

207 Rouen Cathedral. *Artist's proof, signed.* (First state, limited to three hundred copies.) Large folio

LÉVY (GUSTAVE)

Nineteenth Century. Engraver. French.

208 Rembrandt. Portrait. After Rembrandt. *Line.* *Artist's proof, signed.* Presentation copy. Andresen, 8; Apell, 15

209 Racine. Portrait. After A. Sandoz. *Line.* *India paper proof*

LEWIS (CHARLES G.)

Nineteenth Century. Engraver. English.

210 Huntsman Taking Hounds to Cover. After Rosa Bonheur. *Artist's proof, on India paper, signed by painter only.* Folio. Framed and glazed

LEYDEN (LUCAS VAN)

1499–1533. Engraver. German.

211 The Dairymaid. *Etching*. Bartsch, 158

No. 240— Reduced

LONGHI (GUISEPPE)

1766–1831. Engraver and Etcher. Italian.

212 Dandolo, Doge of Venice. Portrait. *First state, before the border, with Longhi's stamp. Line.* Folio. Andresen, 26; Apell, 39

213 Eugène de Beauharnais. Portrait. Full length. ("Il ritratto del piume.") *Line. Choice proof, before letters.* Andresen, 18; Apell, 35. Rare in this state

214 The Beheading of St. John, the Baptist. After G. Dow. *Choice proof, before letters.* From Longhi's collection. Very rare. *Line.* Andresen, 29; Apell, 13

215 The Entombment. After D. Crespi. *Line. Fine proof before letters.* From Longhi's collection. Andresen, 28; Apell, 11. Folio

LUCAS (JOHN)

1800 ——. Engraver. English.

216 Right Hon. Lord Chief Justice Tyndal. Portrait. Half length, in robes of office. After John Lucas. *Mezzotint.* Fine impression. Folio

MANDEL (JOHN AUGUST EDWARD)

1810–1884. Engraver. German.

217 La Madonna di San Sisto. After Raphael. *Line. Choice open-letter proof, on India paper.* Large folio. Apell, 5. Framed and glazed.

A beautiful reproduction of Raphael's most famous painting.

218 La Madonna colle Stelle. After Carlo Dolci. *Line. Magnificent proof, on India paper. Second state, before the inscription and border.* Large folio. Andresen, 20; Apell, 11

219 La Madonna della Sedia. (The Madonna of the Chair.) After Raphael. *Line. Magnificent trial proof, with the white fillet on the Agnus Dei of St. John.* Folio. Andresen, 18; Apell, 3. Framed and glazed.

A beautiful work of art, and one of Mandel's most famous.

220 Charles I. of England. Three-quarter length. Portrait. After Van Dyck. *Line. Choice India-paper proof. Third state.* Folio. Andresen, 15; Apell, 33

221 The Warrior with his Child. After T. Hildebrand. *Line.* Early impression. Folio. Andresen, 3; Apell, 16

222 La Bella di Titiano. After Titian. *Line. Choice proof before letters.* Folio. Andresen, 19; Apell, 38. Framed and glazed.

MANFELDT (B.)

Nineteenth Century. Etcher. German.

223 Heidelberg Castle Court. *Open-letter proof, on India paper.* Very fine. Elephant folio. Framed and glazed

224 Rathaus at Cologne. *Open-letter proof, on India paper.* Very fine. Elephant folio. Framed and glazed

A magnificent pair, and two of the largest etchings of the modern school.

225 The Lorelei. (View on the Rhine.) *Remarque proof, on India paper.* Large folio. Framed and glazed

226 Rheingrafenstein. (Nahe Valley.) *Remarque proof, on India paper.* Large folio. Framed and glazed

MARATTI (CARLO)

1625–1713. Painter and Etcher. Italian.

227 The Visit of the Blessed Virgin to St. Elizabeth. *Etching.* Folio. Andresen, 2; Bartsch, 3

MARGELIDON (L.)

1857 —— Etcher. French.

228 The Angelus. (Small.) After Millet. *Artist's proof, on Japan paper, signed*

229 The Sign Painter. After Meissonier. *Artist's remarque proof, on parchment, signed.* Folio

MARTINET (ACHILLE LOUIS)

1806 —— Engraver. French.

230 Rembrandt, with the Gorget. After Rembrandt. Brilliant impression. *Line.* Folio. Andresen, 15; Apell, 24

MASSARD (JEAN BAPTISTE RAPHAEL URBAIN)

1775 —— Engraver. French. (One of the greatest Engravers of the French school.)

231 Homer, the blind Poet, led by a Youth. After Gérard. *Line. Choice open-letter proof.* Folio. Andresen, 6

A worthy companion to Desnoyers' great engraving of Belisarius.

MASSARD (LEOPOLD)

1866 —— Engraver. French.

232 The Young Widow. After Greuze. *Artist's remarque proof (head of a spaniel), signed.* Folio.

MASSARD (JULES)

Engraver. French.

233 Mme. Le Brun and her Daughter. After Vigée Le Brun. *Line. Artist's remarque proof.* Folio.

MASSON (ANTOINE)

1636–1700. Engraver. French. (One of the greatest masters of the French school.)

234 Guillaume de Brisasier. Secretary to the Queen. (The Grey Haired Man.) Magnificent impression. *Second state.* With "Brisasier" and "Segretaire" *Line.* Folio. Andresen, 7; R. D., 15

Has never been surpassed, and, as Bryan says, is a model of lightness and precision.

235 Comte d'Harcourt. (Le Cadet à la Perle.) Portrait. After Mignard. *Line.* Choice brilliant impression. Extremely fine. *Second state, with figure 4.* Folio. Andresen, 6; R. D., 34

236 Olivarius le Fevre d'Ormesson. Portrait. Magnificent impression. *Line. First state.* Folio. Andresen, 9; R. D., 58

237 Marin Curæus. Portrait. After Mignard, 1665. *Line. First state, before cross-lines on left cheek.* Folio. Andresen, 11; R. D., 24

MATHEY (ARMAND)

1854 ——. Etcher. French.

238 Last Night of the Condemned. After Munkacsy. *Artist's remarque proof, signed by painter and etcher.* Folio.

239 Charles I. Attended by the Marquis of Hamilton. Portrait. After Van Dyck. *Artist's proof, signed.* Framed and glazed

McARDELL (JAMES)

1710–1765. Engraver. English.

240 Portrait of Pine, the Engraver. *Mezzotint. Magnificent proof, before all letters.* Very rare. Folio
SEE REDUCED FACSIMILE.

MERYON (CHARLES)

1821–1868. Etcher. French.

241 La Morgue. *Etching.* Very fine impression. Folio. Very scarce

242 Rue Pirouettes des Halles. 1860. *Etching.* Folio. Very rare

(MILIUS (F.)

Etcher. French.

243 L. Merignac, the Famous Fencing Master. Portrait. *Artists' proof, signed.* Folio

MIELATZ (CHARLES F. W.)

Etcher. American.

244 Fishing Boat, Morning Star, at Low Tide. *Artist's remarque proof, signed, on Japan paper.* Folio

MONCKS (J. A. S.)

Nineteenth Century. Etcher. American.

245 Sheep Resting in an Orchard. *Artist's remarque proof, signed.* Folio.

MORAN (PETER)

1842 —— Etcher. American.

246 On the Road to Santa Fé. *Proof before letters.* Folio.

MORGHEN (RAPHAEL)

1758–1833. Engraver. Italian.

247 La Fornarina. After Raphael. *Line.* Fine old and brilliant impression, with Morghen's stamp. Folio.

248 Francesco di Moncada, Duke of Ossono, on horseback. After Van Dyck. Fine impression. *Second state, before the title; the dedication in open letter.* Folio. Andresen, 43; Apell, 124

MORIN (JEAN)

1612–1666. Etcher. French.

249 Henry IV. of France. After Ferdinand. *Etching.* Superb impression. *First state.* From Baron Liphart's collection. Folio. Andresen, 13; R. D., 60

250 St. Charles Borromeo. Portrait. After P. de Champagne. *Etching. Choice early state, before letters.* From the Firmin Didot collection. Folio. Andresen, 11; R. D., 45

MÜLLER (JAN)

1570–1625. Engraver. Dutch.

251 Infanta Isabella Clara Eugenia. Portrait. After Rubens. *Line. Fourth state.* Very fine. Folio. Andresen, 14; Bartsch, 63

MÜLLER (CHRISTIAN FRIEDRICH VON)

1782–1816. Engraver. German.

252 La Madonna di San Sisto. After Raphael. Magnificent brilliant impression. *Fourth state, before the retouch.* Large folio. Andresen, 5; Apell, 3

Considered by connoisseurs to be the masterpiece of the nineteenth century. Müller completed the plate, but died before seeing an impression from it. This copy has been damaged, in the lower part, by broken glass, but has been neatly repaired.

MURRAY (CHARLES O.)

1843 —— Etcher. English.

253 Shakespeare's Tomb, Church at Stratford-on-Avon. *Artist's remarque proof, signed.* Folio

254 Porch of St. Mary's Church, Oxford. *Artist's remar q uef, signed.* Folio

255 Durham Cathedral. *Artist's remarque proof, signed.* Large folio

NANTEUIL (ROBERT)

1630–1678. Engraver. French.

256 Pomponne de Bellievre. President of Parliament. Portrait. After C. Le Brun. *Line.* Grand impression. *Second state.* Rare. Andresen, 6; R. D., 37. Folio. Nanteuil's masterpiece

SEE REDUCED FACSIMILE.

257 Michel le Tellier. Portrait. After C. Le Brun. *Line.* Superb impression. *First state.* From the Firmin Didot collection. Folio. Andresen, 25; R. D., 157

258 William Egon. Prince of Furstenberg. Cardinal. Portrait. *Line.* Brilliant impression. From the Firmin Didot collection. Folio. Andresen, 20; R. D., 100

NORDHEIM (JOHN GEORGE)

1804–1853. Engraver. German.

259 La Madonna di San Sisto. After Raphael. *Line. Magnificent proof before all letters, with stamp of E. Arnold, Dresden.* Large folio. Andresen, 1; Apell, 1

OSTADE (ADRIAN VAN)

1610–1685. Etcher. Dutch.

260 Le Coup de Couteau. *Etching.* Splendid impression. From the Schloessen collection. Bartsch, 16

261 Grace Before Meat, 1653. *Etching.* Andresen, 5; Bartsch, 34

262 The Father of the Family. 1648. *Second state. Etching.* Andresen, 10; Bartsch, 33

263 Rustic Tenderness. *Etching.* Brilliant impression. Bartsch, 11

264 Hog-Killing by Night. *Etching.* Brilliant impression. Circular. From the Esdale collection. Andresen, 8; Bartsch, 41

No. 256—Reduced

PALMER (SAMUEL)

Nineteenth Century. Etcher. English.

265 The Early Ploughman. *Proof, before letters.* Folio. Hammerton, 329

266 The Bellman. *Artists' remarque proof, signed.* Folio

PARKES (ROBERT BOWYER)

Nineteenth Century. Engraver. English.

267 Mrs. Siddons. Three-quarter length, seated. After Gainsborough. *Mezzotint. India paper proof.* Large folio

PARRISH (STEPHEN)

1846 —— Etcher. American.

268 Low Tide, Bay of Fundy. *Artist's proof, signed.* Folio

269 Mills on the Schroon. *Artist's proof, signed.* Folio

PENTZ (GREGORY, CALLED GEORGE)

1500–1550. Engraver. German. (One of the "little masters.")

270 Christ Blessing Little Children. Fine. Andresen, 4; Bartsch, 56

PETHER (WM.)

1731–1795. Engraver. English. (One of the most eminent of English mezzotint engravers.)

271 The Standard Bearer. After Rembrandt. *Mezzotint. Superb brilliant proof, before the inscription, with artists' names etched in.* Folio
Considered by many to be his masterpiece.
SEE REDUCED FACSIMILE.

272 Officer in Cuirass and Plumed Hat. After Rembrandt. *Mezzotint.* Magnificent brilliant impression. Folio. Andresen, 14
A worthy companion to "The Standard Bearer."

PIERCY (FREDERICK)

Nineteenth Century. Engraver. English.

273 Judah P. Benjamin. Portrait. Mixed. *India proof.* Folio

PIGEOT (FRANCOIS)

1707–1778. Engraver. French.

274 Le Ménage Hollandais. After G. Dow. (Engraved by Pigeot and Lacour.) *Line. Superb brilliant proof, on India paper.* Andresen, 7; Apell 2. Framed and glazed.

PIRANESI (GIOVANNI BATTISTA)

1707–1778. Etcher. Italian.

(De Romanorum Magnificentia et Architectura, Rome, 1760. Andresen, 2.)

275 Exterior View of the Coliseum. *Etching.* Brilliant impression. Large folio. Framed and glazed

276 Interior of the Coliseum. *Etching.* Brilliant impression. Large folio. Framed and glazed

277 The Arch of Constantine. *Etching.* Brilliant impression. Large folio. Framed and glazed

278 The Arch of Septimus Severus. *Etching.* Brilliant impression. Large folio. Framed and glazed

PONTIUS (PAUL)

1596–1658. Engraver. Dutch.

279 Henry, Count Vandenbergh. In armor. Three-quarter length. After Van Dyck. *Fine impression of the first state, before Bonenfant's address.* Folio. Andresen, 30

280 Daniel Mytens. Portrait. After Van Dyck. *Sixth state.* Folio. W., 56

280½ Rubens, with the hat. After Rubens. *Line. Superb proof.* Folio. Excessively rare. Andresen, 18

PORPORATI (CARLO ANTONIO)

1740–1816. Engraver. Italian.

281 Leda Bathing. After Correggio. *Line. A superb proof before letters, with coat-of-arms. First state.* Folio. Andresen, 4; Apell, 6. Rare

RAJON (PAUL ADOLPH)

Nineteenth Century. Etcher. French.

282 Le Serment de Vaga. *Etching. India proof.* Presentation copy. "À Mercier, Rajon."

283 Victor Hugo. Portrait. After Bonnat. *India proof.* Folio

284 Cardinal Newman. Portrait. After W. W. Ouless. *Artist's proof, signed by painter and etcher.* Framed and glazed

285 ——— The same. *Proof before letters.* Folio

286 Alexandre Dumas. Portrait. *Artist's proof, signed.* Folio

287 The Reverie. *Proof before cleansing the plate.* From Rajon's collection. (With white crayon marks on the print, and drawings on the margin by Rajon himself.) Folio

288 Le Peintre. After C. F. Watts. 4to.

289 John Stuart Mill. Portrait. After G. F. Watts. *Signed by Rajon.* Folio.

290 Relais de Chiens dans le Desert. After Gérome. Folio. Framed and glazed

291 Corps de Garde d'Arnauts au Cairo. Folio. Framed and glazed

RASP (CARL GOTTLOB)

1753–1807. Engraver. German.

292 Ryckaert, called the Transylvanian. In armchair. Portrait. After Van Dyck. *Line. Proof, before inscription. First state.* Folio. Andresen, 2

REMBRANDT (PAUL VAN RYN)

1606–1675. Painter and Etcher. Dutch. (The great father of etching).

293 The Mill, formerly called "Rembrandt's Mill." Very fine impression. Bl. 333; B. 233; Cl. 230; W. 230; A. 38

294 St. Philip, Baptizing the Eunuch. Fine. B. 98; Cl. 101; W. 103; Bl. 69

295 The Death of the Blessed Virgin. Magnificent impression. *Second state.* Folio. B. 99; Bl. 70; Cl. 102; W. 104

296 The Woman of Samaria, called "Aux Ruines." Fine. Bl. 46; B. 71; W. 75; Cl. 75; Andresen, 9

297 Rembrandt and Saskia. Fine. Bl. 203; B. 19; Cl. 19; W. 19

298 Uytenbogaert (The Gold-weigher). Bl. 189; B. 281; Cl. 278; W. 283

299 The Schoolmaster. 1641. Bl. 99; B. 128; Cl. 129; W. 131

No. 271—Reduced

300 A Woman, naked, seated on a bank. Fine impression. From the Brentano collection. Bl. 162; B. 198; Cl. 195; W. 195

301 Old Man with Short Beard. (The Beggar.) Bl., 115; B., 151; Cl., 148; W., 149

302 Lion Hunt. Bl., 386; B., 114; Cl., 116; W., 118

303 Adoration of the Shepherds. *Fifth state.* From the Prince de Paar collection. Bl., 19; B., 46; Cl., 55; W., 50

304 Jan Asselyn. Very fine. *Third state.* Bl., 171; B., 277; Cl., 274; W., 279

REYHER (ROBERT)

1883 ——. Engraver. German.

305 The Countess Potocka. Portrait. After a pastel in the Berlin Museum. *First state. Proof before the inscription.* Folio. Andresen, 11; Apell, 13. Framed and glazed

REYNOLDS (WILLIAM S.)

1730 —— Engraver. English.

306 Dr. Harrington. After Thomas Beach. 1779. *Mezzotint. Choice proof before all letters.* Folio

RICHOMME (JOSEPH THÉODORE)

1785 —— Engraver. French.

307 The Holy Family. After Raphael. Painted for Francis I (The Louvre). *Line. Elegant proof. First state.* Folio. Andresen, 2; Apell, 5

308 Napoleon, as First Consul. After Gérard. *Line. Open-letter proof.* 1835. Folio. Apell, 30.

309 The Triumph of Galatea. After Raphael. *Line.* Brilliant impression, with artist's stamp. Inscribed "à mon bon ami, J. Richomme." Folio. Andresen, 8; Apell, 9

310 Thetis Bearing the Weapons of Achilles. 1827. After F. Gérard. *Line.* Brilliant impression. Folio. Andresen, 9; Apell, 10

ROUSSEAU (E.)

Etcher. French.

311 Marie Marquise de Sevigné. Portrait. After Nanteuil. *Line. India paper proof.* Folio

RUET (L.)

Etcher. French.

312 "1814." After Meissonier. Small. *Artist's proof, signed.* Folio.

RUYSDAEL (JACOB)

1635–1681. Etcher. Dutch.

313 The Little Bridge. (Cottage by the stream.) *Etching.* Magnificent impression, of the greatest rarity. Folio. Andresen, 1; Bartsch, 1

SANDRART (JACOB VON)

1630–1708. Engraver. German.

314 Frederick, Duke of Saxony. 1677. Portrait. *Line.* Large folio. Andresen, 5

SCHMIDT (GEORGE FREDERICK)

1712–1775. Engraver and Etcher. German.

315 Hirsch Michel. Portrait. *Etching, from life.* Berlin, 1762. Fine. Andresen, 37

316 William II, of Orange, and his Tutor, Cats. After G. Flink, 1772. Andresen, 64; J. 152

317 Young Lady with Fan. Portrait. After and in the style of Rembrandt. Very fine. Jacobi, 129

318 Jewish Bride. After and in the style of Rembrandt. Very fine. *First state.* Andresen, 68; J. 130

319 Father of the Jewish Bride. After and in the style of Rembrandt. Fine impression. *First state.* Andresen, 67; Jacobi, 129

320 Louis de la Tour d'Auvergne, Comte d'Evreux. After H. Rigaud. Portrait, in armor. *Line.* Folio. Andresen, 31; Jacobi, 42

SCHONGAUER (MARTIN)

1420–1488. Engraver. German.

321 The Entombment. (Sufferings of Christ Series.) Andresen, 18; Bartsch, 18

322 Christ at the Gates of Hell. (Sufferings of Christ Series.) Andresen, 19; Bartsch, 19

SCHULTHEISS (ALBRECHT F.)

1823 ——. Engraver. German.

323 Rembrandt and Saskia. After Rembrandt. *Etching. Artist's remarque proof, signed.* Folio. Framed and glazed

324 A Tyrolean Dance. After Defregger. *Etching. Artist's remarque proof, signed by both painter and etcher.* Framed and glazed

SHARP (WILLIAM)

1746–1827. Engraver. English. (The Father of English Line Engravers.)

325 Doctors of the Church Disputing about the Dogma of the Immaculate Conception. After Guido Reni. *Line. Magnificent proof before letters, with coat-of-arms only. Second state.* Folio. Andresen, 9; Apell, 6. Framed and glazed

326 Diogenes in Search of an Honest Man. After Salvator Rosa. *Line.* Late impression. Folio

327 Dr. John Hunter. Portrait. After Sir Joshua Reynolds. *Line. Splendid proof, before the inscription.* Folio. Very rare. Andresen, 31; Apell, 38

328 Joanna Southcote. Portrait. *Line. Proof before letters. First state.* Folio. Andresen, 37; Apell, 46

SLOCOMBE (C. P.)

1850 —— Etcher. English.

329 His Grace. After J. Pettie. *Etching. Artist's proof, signed by painter and etcher.* Framed and glazed

330 Her Grace. J. Pettie. *Etching. Artist's proof, signed by painter and etcher.* Framed and glazed

STRANGE (SIR ROBERT)

1721–1792. Engraver. English.

331 Henrietta Maria, Queen of England, with her Children, the Prince of Wales and the Duke of York. After Van Dyck. *Line. A superb proof, before all letters.* Very rare. Andresen, 40; Apell, 48; Bl., 48

332 Mary Magdalene, in a Cave. After Guido Reni. *Line.* Brilliant impression. Folio. Andresen, 13; Bl., 16. Framed and glazed

STEINLA (MORITZ)

1791–1858. Engraver. German.

333 Madonna and Child. (From Madonna di San Sisto). After Raphael. *Line. Magnificent proof, before all letters, on India paper.* Folio. Andresen, 3; Apell, 3

TARDIEU (PIERRE ALEXANDRE)

1756–1844. Engraver. French.

334 Paul Barras. Portrait. Full length. *Line. Choice open-letter proof.* Folio. Andresen, 12; Apell, 11

TEYSSONNIÈRES (PIERRE)

1834 ——. Etcher. French.

335 The Return from Fishing. After A. Feyen-Perrin. *Etching. Artist's remarque proof, with heads and signatures of painter and etcher, on parchment, of which only 100 impressions were taken.* Folio

336 Mary, Queen of Scots. *Etching. Artist's remarque proof, signed.* Folio

337 Au Bord de L'Oise. *Etching. Artist's proof, signed.* Folio

TISSOT (JACQUES JEAN)

1836. Etcher. French.

338 Boating Party on the Thames. *Etching. Artist's proof, signed.* Folio

339 The Captain's Daughter. *Etching. Artist's proof, signed.* Folio

340 Winter. *Etching. Artist's proof, signed.* Framed and glazed

TOSCHI (PAOLO)

1788–1854. Engraver. Italian.

341 The Descent from the Cross. After D. da Volterra. *Line. Beautiful trial proof, with square white space on the arm of the cross, and before cleansing the plate.* With autograph inscription, "per l'illmo, Barone de Paganini, Paolo Toschi." Folio. Andresen, 5. Framed and glazed

342 The Bearing of the Cross. (La Spasimo di Sicilia.) After Raphael. *Line.* Brilliant impression, with script title. Large folio

343 Entrance of Henry IV into Paris. After F. Gérard. *Line.* Large folio. Andresen, 12; Apell, 11. Framed and glazed

VARIN (AMEDÉE AND EUGÈNE)

Nineteenth Century. Engravers. French.

344 Springtime. (Youth and Maiden in a Swing.) After P. A. Cot. *Line. Open-letter proof, on India paper.* Large folio

VISSCHER (CORNELIUS)

1610–1670. Engraver. Dutch.

345 Gellius de Bouma. In an armchair. *Line.* Fine. *Second state.* Folio. Andresen, 4; W., 8

346 Peter Scriverius. Portrait. After P. Soutman. *Line.* Brilliant impression. *Third state.* Folio. Andresen, 13; W., 42

347 The Great Cat, with a Rat Behind Her. *Line.* Splendid impression. *First state.* Andresen, 32; W. 152

348 The Rat Catcher. (Vender of rat poison.) *Line.* Fine impression. *Fourth state.* Folio. Andresen, 39; W., 160

VISSCHER (LAMBERT)

1633–1690. Engraver. Dutch.

349 Anne of Austria, Queen of France. *Line.* Choice brilliant impression. *Early state, before any verses.* Signed on back, "P Mariette 1661." Very rare. Folio. Andresen, 1; W., 1

350 Jan and Cornelius de Witt, with Scene of Murder. (The portrait of Cornelius, engraved on plate in place of the Town Hall.) *Line.* Superb impression. Folio. Andresen, 15; W., 20

351 The Laughing Boy, with the Cat. After Vanloo. *Line.* Brilliant impression. *First state.* Andresen, 18; W., 27

VIVARES (FRANCOIS)

1709–1782. Engraver and Etcher. French.

352 The Sea near Naples. After Claude Lorrain. *Line. Choice proof, before letters.* Folio. Andresen, 2

VOGEL (JOHANN FRIEDRICH)

1829 ——. Engraver. German.

353 Marie Louise de Tassis. Portrait. After Van Dyck. *Line. Superb artist's proof, on India paper, signed.* Inscribed, "Epr. d'árt. J. F. Vogel." Folio. Apell 4. Framed and glazed

VOLPATO (GIOVANNI)

1738–1803. Engraver. Italian.

N. B.—The Following Prints are after Frescoes in Sistine Chapel. Painted by Michael Angelo.

354 Daniel, the Prophet. *Line.* Folio

355 Zacharius, the Prophet. *Line.* Folio

356 Joel, the Prophet. *Line.* Folio

357 The Crimean Sibyl. *Line.* Folio

358 The Delphic Sibyl. *Line.* Folio

359 The Erithrean Sibyl. *Line.* Folio

No. 395—Reduced

VORTSTERMAN (LUCAS, THE ELDER)

1573 ——. Engraver. Dutch.

360 Return of the Holy Family from Egypt. After Rubens. Line. Andresen, 12

361 Judocus de Momper. Portrait. After Van Dyck. *Line.* Fine impression, before the name of the engraver. Very rare. From the Wolff collection. Folio. Andresen, 54

WAGNER (CARL)

1796–1867. Etcher. German.

362 Im Wald. 1854. *Fine proof, before the inscription.* Folio

363 Abend im Wald. 1853. *Fine proof, before the inscription.* Folio

WALTNER (CHARLES)

1847 —— Etcher and Engraver. German.

364 The Philosopher. After Rembrandt. *Etching. Artist's proof, signed.* Large folio

365 Portrait of an Old Lady. After Rembrandt. *Etching. Artist's remarque proof, on parchment, signed.* Tenth impression. Large folio

366 Rembrandt. Half-length portrait. After Rembrandt. *Etching. Artist's proof, signed, and one of the two impressions, taken on Holland paper.* Extremely fine. Folio

367 Lady Camden. Three-quarter length, seated. After Sir Joshua Reynolds. *Etching. Artist's proof, on parchment, signed.* Folio

368 Oliver Cromwell. (Head.) Portrait. *Etching. Artist's proof, signed.* Folio

369 Romeo and Juliet. After T. Dicksee. *Etching. Artist's proof, on parchment, signed by both painter and etcher.* Folio

WATERLOO (ANTHONY)

1618–1662. Etcher. Dutch.

370 The Great Mill. Beautiful impression. Folio. Andresen, 39; Bartsch, 119

371 Two Travellers Resting in a Wood. Fine impression. Folio. Andresen, 37; Bartsch, 123

372 Peasant with a Spade. Brilliant impression. Folio. Andresen, 30; Bartsch, 110

373 Le Petit Pont de bois tortueux. Fine

WATSON (THOMAS)

1748–1781. Engraver. English.

374 Amelia, Countess of Ossory. Three-quarter length. After Sir Peter Lely. (One of the Windsor Beauties.) *Mezzotint.* Splendid impression. Folio. Very rare

WELLSTOOD (GEORGE)

Nineteenth Century. Etcher. American.

375 The Artillery Charge. After Schreyer. *Etching. India proof, before letters.* Folio

WHISTLER (JAMES McNEILL)

1834 —— Etcher. American.

376 Black Lion Wharf. 1859. *Fine proof.* Rare

377 The Limeburners. 1859. *Fine proof.* Rare

378 Wapping. 1860. *Fine proof.* Rare

379 Hurlingham. *Fine proof.* Rare

380 Becket, the Violinist. Portrait. *Fine proof.* Rare

381 The Little Mast. (Venetian). *Fine proof.* Rare

Whistler may well be called the Father of American Etchers.

WIERIX (JAN)

1550 —— Engraver. Dutch.

382 Melancholia. After A. Dürer. A beautiful impression of a faithful and painstaking copy from the original. Bartsch (Dürer), 74 a; Andresen, 20; A., 1576

WIERIX (JEROME)

1551–1619. Engraver. Dutch.

383 Les Armoiries à la Tete de Mort. (After A. Dürer). Brilliant impression. Bartsch (Dürer), 101 a

384 Baptism of Christ in the River Jordan. Fine

385 The Martyrdom of St. Sebastian. Very fine

WIERIX (ANTON)

1553 —— Engraver. Dutch.

386 Rosario Gaudioso. Very fine. Alvin, 477

WILKIE (SIR DAVID)

1785–1841. Painter and Etcher. English.

387 A Man in Dressing Gown, Sitting at a Writing Table. *Dry-point etching. Fine proof on India paper.* Very rare. Andresen, 6

388 Old Woman and Child at Door of Cottage. *Fine proof on India paper.* Rare. Andresen, 2

WILLE (JOHN GEORGE)

1717–1808. Etcher and Engraver. French.

389 The Wandering Musician. After Dietricy. *Line.* Brilliant impression. Without the final "e" in the word electoral. Folio. Andresen, 7; Apell, 6. Framed and glazed

390 Tricateuse Hollandoise (Dutch woman knitting.) After F. Mieris. *Line.* Andresen, 19; Apell, 18; Bl., 64

391 Instruction Paternelle, better known as the Satin Gown. After Terburg. *Line.* Brilliant impression. *Fourth state.* Andresen, 10; Apell, 9; Bl., 55. Folio. Framed and glazed.

392 La Devideuse, (the spinner) Mother of Gérard Dow. After G. Dow. *Line. Third state.* Folio. Andresen, 16; Apell, 15; Bl., 61

393 Charles Louis Auguste Fouquet de Belle-Isle (Maréchal de France). After H. Rigaud. *Line.* Fine impression. Folio. Andresen, 32; Apell, 47; Bl., 120

394 Maurice de Saxe, Maréchal de France. After H. Rigaud. *Line.* Folio. Andresen, 33; Apell, 69; Bl., 121

395 Louis Phelypeaux, Comte de Saint Florentin. Three-quarter length, seated, with richly embroidered coat. After L. Tocque. *Line.* Brilliant impression. *Fifth state.* Folio. Andresen, 34; Apell, 84; Bl., 124
SEE REDUCED FACSIMILE.

WILLIAMS (ROBERT JR.)

1696–1730. Engraver. English.

396 Right Hon. Sir George Rook, Vice-Admiral of England. In armor. Portrait. After Dahl. *Mezzotint.* Choice impression. Folio. Andresen, 7

WOOLLETT (WILLIAM)

1735–1785. Etcher and Engraver. English.

397 Landscape, with Dido and Æneas. After Jones and Mortimer. Figures by Bartolozzi. *Line. Third state.* Folio. Andresen, 6

398 The Temple of Apollo. Landscape, with Temple and Ancient Sacrifice. After Claude Lorrain. *Line.* Folio. Andresen, 11

399 Landscape, with the figure of the sketcher. After G. Smith. *Line.* Fine impression. (The First Premium Print.) Folio. Andresen, 18. Framed and glazed.

400 Landscape, with Three Shepherds. After G. Smith. *Line.* Fine impression. (The Second Premium Print.) Folio. Andresen, 19 Framed and glazed

EDWARDS (S. ARLENT)

Etcher and Engraver. American.

401 Nell Gwyn. After Sir Peter Lely. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

402 Madame Recamier. After P. Gérard. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

403 Peg Woffington. After A. Pond. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

404 Princess Elizabeth. After Mme. Vigée-Lebrun. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

405 Princess Lamballe. After Rioult. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

406 Marie Antoinette. After Mme. Vigée-Lebrun. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

407 Empress Josephine. After P. Gérard. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

408 Napoleon, Josephine and Marie Louise. On one plate. *Mezzotint, in colors. Artist's remarque proof, signed.* Folio

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409 Mrs. Storace. Celebrated English Actress. *In colors.* 4to

FINE WATER-COLOR PAINTINGS

ALL APPROPRIATELY FRAMED.

THOMPSON
English.

410 View of English Lake and Mountains
411 View on Konig-see in Tyrol

RAYNER (LOUISE)
English.

412 Street Scene, York Minster. Cathedral in the distance

CHAFFEE (S. R.)
English.

413 English Meadow and Stream
414 Landscape. Autumn

MOSER (H.)

415 Lake and Mountains
416 Moonlight Scene in Autumn
417 Negro Boy Selling Flowers. (Trailing Arbutus)

WUSMÜLLER (J. H.)
German.

418 Canal in Holland. The lock, with view of buildings on the right

ONGANIA (N.)
Italian.

420 Canal, with Bridge and Balcony, Venice.

PARSONS (P.)
English.

421 English Landscape, with view of Sterling Castle in the distance
422 Firth of Clyde

BALL (WILFRED)
English.

423 View of an English Village, in the style of Birket Foster
424 Ann Hathaway's Cottage, in the style of Birket Foster

BRADFORD (WM.)
English.

425 Coast of Labrador.

LISCOL (L.)

426 Trees on the Border of a Lake, Cloudy Morning

W ——

427 Two Yachts

COLEMAN (W. S.)
English.

428 The Pottery Decorator

OIL PAINTINGS.

MARROLINI (G.)
Italian.

429 Peasant Girl in a Storm. A copy after de Bruls

SPAHLER (T. F.)
Dutch.

430 View of the Grand Canal in Holland
431 Old Houses and Canal in Holland

COLT (LISETTE DE WOLF)

432 Pink and White Roses

CORNER (T. C.)

433 Holly and Winter Apples

COLORED PRINTS.

434 L'Été. After F. H. Kaemmerer. *Colored photogravure*
435 Olivia and the Vicar. After L. Emile Adan. *Colored photogravure*
436 The Birthday Team. Drawn and engraved by Charles S. Hunt. *Colored aquatint.* Reprint
437 The Tandem. After Herring, by Charles Hunt. *Colored.* Reprint
438 The Drag. Companion
439 The Road. 1825. *Colored aquatint.* Reprint
440 Le Depart. After V. Corcos. *Colored photogravure*

AUTOTYPES, PHOTOGRAPHS, ETC.

ALL APPROPRIATELY FRAMED.

441 A Warrior. After Rembrandt
442 Robertus Cheeseman. Portrait. After Holbein. *Autotype.* By Braun
443 Paul Potter. Portrait. After Van der Helst. *Autotype.* By Braun
444 Christ before Pilate. After Munkacsy. *Signed by Munkacsy. Autotype.* By Braun
445 Prince William II, of Nassau. After Van Henthorst. *Autotype.* By Braun
446 Prince Bismarck. Portrait. *Autotype.* By Braun
447 Queen Louise of Prussia. After Gustave Richter. *Photograph*
448 The Bay of Naples. *Photogravure*
449 Fishing Fleet. *Etching.* By William Bradford. *Remarque proof, signed*

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Makers
Syracuse, N. Y.
PAT. JAN 21, 1908